

# CROW HILL | MARSHAL BRASS

The screenshot shows a digital audio workstation (DAW) interface with the following details:

- Top Bar:** Functions, View, and transport controls.
- Track List:** Shows tracks "Synth Lead" and "CROW HILL | MARSHAL BRASS".
- Synth Lead Track Settings:**
  - Mute (M)
  - Solo (S)
  - Track list entry
  - Play button
  - Read button
- CROW HILL | MARSHAL BRASS Track Settings (selected):**
  - Gain Reduction
  - EQ
  - Input
  - Audio FX
  - Sends
  - Output
  - Pan
  - VCA
  - dB
- Right Panel (Control Surface):**
  - EXPRESSION**: A large circular control with a green ring indicator.
  - TIMBRE**: A large circular control with a green ring indicator.
  - EQ**: An equalizer section with three knobs labeled **LOW**, **MID**, and **HIGH**. Each knob has multiple smaller knobs around it, and there is a piano-style keyboard graphic below the knobs.

# WELCOME

CROW HILL | MARSHAL BRASS

"Individualism is a modest and still unconscious form of will to power"

Friedrich Nietzsche

The Crow Hill Company thanks you for your purchase. Designed by professional composers with the sonic connoisseur in mind.

We're a small team and have worked hard to make everything as intuitive as possible. Our hope is this user manual can offer further help to best explain how to install and use our plugin.

In order to help you make music, your music, we have taken time to make this affectionate user manual get the best out of your purchase.

However if you find yourself still stuck with anything we have a great set of FAQ and videos at:

**[thecrowhillcompany.com/faqs](http://thecrowhillcompany.com/faqs)**

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# WELCOME

CROW HILL | MARSHAL BRASS

We kept being asked... so we did it.

This was a request we had coming in time and time again. Rich, moving, reflective and plaintive brass in the great British tradition. Not the lofty noble sound of beautiful horns. Nor the regal connotation of the trumpet. But something more honest, heartbreaking. Truthful to the human spirit without breaking out a violin, cello or piano.

So we set to creating a library that embraced this lesser visited area of brass. That of courage, valour and loss in the face of heroism. Something honest and truthful...aching.

By bringing a flugel horn and two euphoniums together we recreate the beauty of the types of tones you get with horns and trumpets. But with slightly less identifiable characteristics. The tuning for example on the euphonium (often referred to as a tenor tuba) is more fragile than that of a horn. So when played ensemble it carries a very special (and very moving) richness. The flugelhorn also has less of the huntsmen and more of the hunted about it. A wistfulness very unique to the instrument whilst its core tone is not too alien or distracting.

This library is part of our singular approach to sampling which is not to try and sell you something you already have, or re-invent the wheel at every turn. But instead offer you the opportunity to dig further into the vast palette of sounds and talent available to us just as we have throughout our careers as privileged composers ourselves..

We hope this library makes you think differently about brass and encourages you to adopt more nuanced textures and writing styles to bring originality and notoriety to your work.

Thanks again for your support.

Christian Henson

# INSTALLATION

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Installation of Crow Hill products couldn't be easier courtesy of our dedicated installer app.

Make sure you have this downloaded as you will require this to install Glass Strings.

We've also prepared a simple overview of how the app works but also a suite of quick installation guides specific to your choice of DAW.

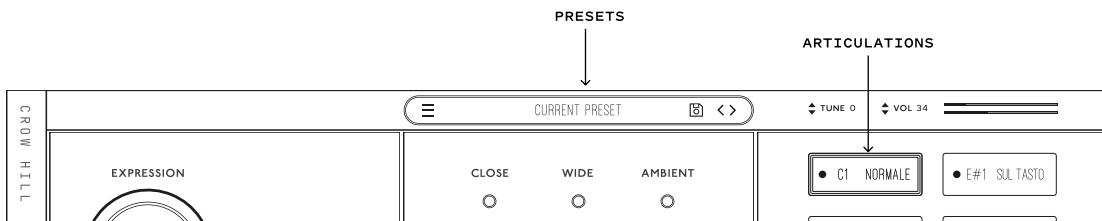
Everything you'll need is located here:

[thecrowhillcompany.com/crow-hill-app](http://thecrowhillcompany.com/crow-hill-app)

# QUICK START

## CROW HILL | MARSHAL BRASS

Welcome to an all-new brass library featuring a never-before assembled ensemble for a sample project. Here's a quick outline of stuff you may not have seen in either our libraries or those by other companies.



**Presets, Articulations & Key-switches** - This is a library split into a slightly different hierarchy than our previous outings. Presets are plugin settings that house articulations. Articulations are a selection of different playing styles which you can switch to by using key switches. All the front panel changes you make, i.e microphone balance, amount of reverb etc will remain the same regardless of what articulation is "live".

We have organised presets by the 3 key categories of articulation type you will find in this library.

**Shorts** - These are (as the name suggests) shorter notes and plucks. These are by default controlled largely by velocity which determines the loudness and timbre of the tone.

**Longs** - These are looping long notes playable as solo lines or indeed chords. The loudness and timbral variation of these notes are controlled with the modulation wheel or a fader controller assigned to CC001.

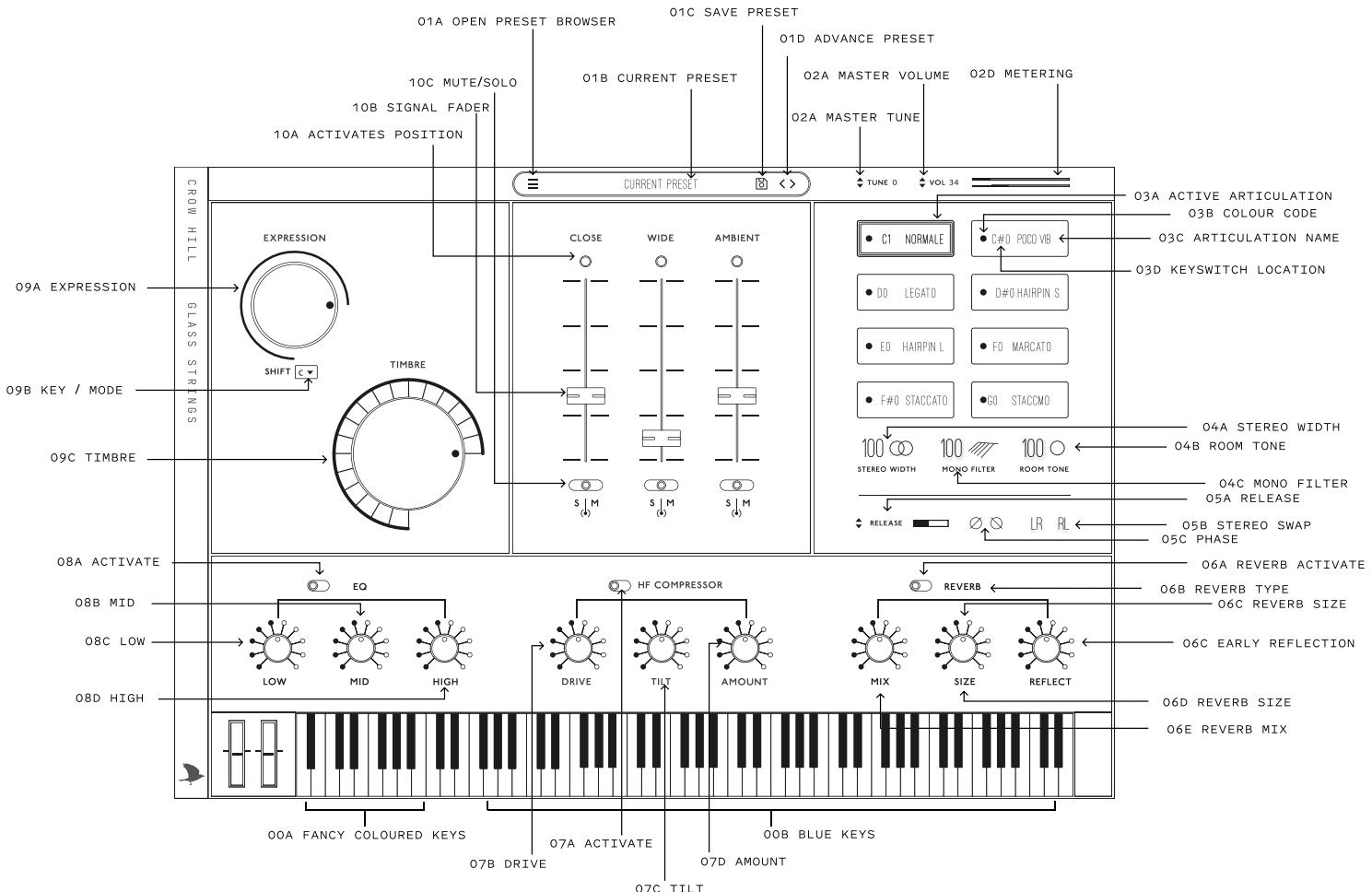
### \*\*\* AN IMPORTANT NOTE ON TIMBRALITY \*\*\*

Whilst most of us are familiar with the workings of a piano-style keyboard. We must be mindful that the piano is not equipped to do something which most orchestral instruments do as part and parcel of their means of expression. Change the sound (whether that be volume and/or timbre) after the note has started. Pianos work great with short notes. The louder you play, the louder the note. With brass this is very notable as these instruments are not only hugely dynamic. They have significant changes in timbre the louder they play. In general, you get a brighter more "brassy" tone. The transition between, the mellow quiet stuff and the more boystrous is therefore an essential part of brass writing and programming. Our samples have been recorded at a number of different dynamics. Shorts are controlled with "velocity" as you would a piano. Long, looped, joined up, and legato (see overleaf) notes will not change according to velocity but instead MIDI C001 (usually mapped to your modulation wheel) dynamic control. It is also the largest dial on your UI as a hopeful aide memoire from us to you to give it a wiggle! For more info on controllers, controlling timbre and expression check out our many tutorials on it at our YouTube channel @thecrowhillco.

# FRONT PANEL OVERVIEW



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## 00 KEYBOARD

- 00A FANCY COLOURED KEYS - Denotes keyswitch location(s)
- 00B BLUE KEYS - The range of the articulation keyswitched

## 01 PRESET WINDOW

- 01A PRESET BROWSER - Opens preset browser
- 01B CURRENT PRESET - Indicates preset selected
- 01C SAVE PRESET - Saves changes you have made to user location
- 01D PRESET TOGGLE - Advances to next / previous preset

## 02 MASTER CONTROLS

- 02A MASTER TUNE - Tunes whole instrument
- 02B MASTER VOLUME - Changes volume of whole instrument
- 02C METERING - Shows you overall output level

## 03 ARTICULATIONS / KEYSWITCHES

- 03A ACTIVE ARTICULATION - Shows articulation determined by 00A
- 03B COLOUR CODE - Shows which Key colour belongs to that articulation
- 03C ARTICULATION NAME - Articulation (double click to select)
- 03D KEY-SWITCH LOCATION - Displays key location (click to select)

## 04/05 ADVANCED MASTER CONTROLS

- 04A STEREO SPREAD - Adjusts Stereo Width of the instrument
- 04B ROOM TONE - Amount of included Room Tone (aka Noise)
- 04C MONO FILTER - Adjusts frequency at which signal folds to mono
- 05A RELEASE - Adjusts release envelope times (applies to longs only)
- 05B PHASE - Inverts phase of the instrument
- 05C STEREO SWAP - Swaps the channel assignment of the instrument

## 06 REVERB

- 06A REVERB ACTIVATE - Bypasses or activates effect
- 06B REVERB TYPE - Toggles Reverb Algorithm
- 06C REVERB SIZE - Adjusts time manipulation of the Reverb signal
- 06D REVERB REFLECT - Adjusts overall decay length
- 06D REVERB MIX - Midday = 50/50 dry/mix

## 07 BASS OVERDUB CONTROLS

- 07A ACTIVATE - Switches Bass overdubs on or off
- 07B MIX - Adjust level of Bass overdubs
- 07C POSITION - Pans Bass overdubs
- 07D DISTANCE - Stereo information of Bass overdubs

## 08 GLASS DIAL

- 08A ACTIVATE - Switches Glass control on or off
- 08B AMOUNT - Determines width of harmonic series
- 08C MIX - Reduces / Boosts fundamental levels
- 08D SHAPE - Determines bandwidth around fundamentals

## 09 PERFORMANCE CONTROLS

- 09A EXPRESSION - Attenuates your performance (defaults CC11)
- 09B KEY/MODE - (Gestures only) pitch shifts to key mode you're playing in
- 09C TIMBRE - Crossfades dynamic layers or utilises dynamic filtering

## 10 MICROPHONE MIXER

- 10A ACTIVATES - Switches on/off signal (indicates when live)
- 10B FADER - Adjusts signal volume
- 10C SOLO/MUTE - Toggles Solo/Mute

# A DEEPER DIG

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There are several idiosyncratic features in Glass Strings that may be less familiar to you. Lets have a deeper dig.

**PRESETS & KEYSWITCHES** – Many composers like to have a single preset loaded in with a number of articulations assigned to keyswitches so that entire parts can be voiced in a single track on your DAW. We have organised keyswitch ('selects') presets by common stemming protocols (ie longs, shorts, plucks and extras). You will see there are a number of different "factory" preset styles "Hollywood" a truly widescreen "sploshy" sound all the way to "intimate" which has a mic selection and processing that provides a very detailed and focussed sound. You can save your own "user" presets by clicking on the floppy disk icon.

For those of you who prefer one articulation per track we have also curated "single" presets and have moved the keyswitch location(s) to octave -1 which is below the range of most keyboard controllers. This is so you don't accidentally lean on a note and switch yourself into an empty keyswitch bay.

**HF COMPRESSOR** – Having had the pleasure of meeting so many of you a general concensus is that most of our users are composers / writers first engineers second. Which is why we go to great lengths to give you useful engineering tools on our front panel. Whilst we hope that the EQ & Reverb controls are intuitive to you (if not we simply encourage you to play around) the HF compressor, curated specifically for this library may be less familiar.

A compressor irons out peaks dynamic peaks in your music by reducing the output in real-time response to the signal going in. Its amplitude but also – as in this case – the amplitude across a specific frequency range. With Marshal Brass we have designed a compressor that gives you control over the upper frequencies and allows you to balance these against the lower ones. The "tilt".

**DRIVE** – This controls the amount of signal going into the compressor path and therefore how it behaves in response to it.

**TILT** – Adjusts the balance between the upper (compressed) and lower (uncompressed) frequencies.

**AMOUNT** – Is the amount of compression applied to the upper frequencies.

# ARTICULATIONS (AS A COMPOSER UNDERSTANDS THEM)

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Articulations refer to different styles of playing. In strings it can be how and where a string is bowed, the amount of vibrato or indeed if the string is bowed, struck or plucked. Whilst Crow Hill is made up of composers, we're not brass players. So this is very much our interpretation of the articulations herein and how they're achieved!

**Sustain (Normale)** - The "natural" way in which the instruments produce their most idiomatic and desirable tone. If you were to hand these players some music with no direction, this is the way they'd play.

**Sustain (Poco Vib)** - The same as above but with a small amount of vibrato added (smooth variations in amplitude and pitch (a particularly desirable characteristic of the euphonium)).

**Sustain Accented** - These long notes have a very defined entry. A particularly useful articulation when articulating inner harmonic passing notes.

**Legato** - Other than the beginning of notes, something that gives an instrument its true character is the way it transitions from one note to another. Being very physical instruments different notes and different intervals will have differing characteristics. This style of articulation is monophonic and only works if you overlap one note into another (make sure they're still overlapping once you've quantised too as it won't sound like how you played it).

**Crescendo** A gradual increase in air pressure in the instrument that makes them become louder and more "brassy".

**Diminuendo** - Like a crescendo but the other way around!

**Hairpin (Short)** - A colloquial term for a crescendo followed by a diminuendo. This is a typical way of "leaning" into simpler, slower notes to give them life and character. Remember its not just the volume that changes when the instrument is played louder, its the timbre.

**Hairpin (Long)** - A longer version of what is described above.

**Sforzando** - Very loud playing. There is a limit to the amount these instruments can be played like this as it taxes the player. This is why it gets a name all of its own.

**Marcato (Tenuto)** - These are notes which are re-articulated (tongued for every note (unlike legato). Good again for really driving those moving parts home. Or indeed when a player is performing a series of the same notes in rhythm with the rest of the band.

**Staccato** - A short quick note. Unlike many of the longer articulations of the library the volume and timbre of these are controlled by velocity or how loudly you play your controller.

**Staccatissimo** - A very short sharp note. These work great when switching between Marcato, Staccato and Staccmo (its common abbreviation).

# TROUBLESHOOTING

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## I Can't Hear Anything!

As much as we all love John Cage, we are sure you want to hear your instrument. Included in each instrument are a few utilities that can be used to diagnose some likely causes.

Each plug-in has a combination of ways to control the overall volume.

- Ensure Expression (CC11) is at its maximum value.
- If included, check that the mixer controls are not set to -Infinity or muted (m).
- Check that your Master Output Volume is not set to its minimum value (- Infinity).

This can be quickly checked by looking at the Volume Meter, which should be moving while sound is passing through your instrument.

Still no luck?

If you have tried the above and still hear nothing, the onscreen MIDI keyboard can be directly played by Left-Clicking a piano key in the user interface.

If you can now hear the instrument then the issue is likely the connection between your MIDI keyboard and your workstation's associated track.

Ensure there are no loose connections, triple-check your MIDI input settings, and remember to arm your track.

## Help! My Plug-In's interface is entirely blank.

Don't worry. Looks can be deceiving, this means the plug-in is unable to locate the audio (.blob) files.

Ensure your external drives are connected and restart your digital audio workstation (D.A.W.).

Unable to locate your .blob files, lost track of where you installed them, or had the misfortune of misplacing a drive? Simply open the plug-in and be guided on re-connecting the missing files, getting you up and running in no time.

## How Do I Relocate My Instruments Audio Files?

The simplest way to relocate your instrument's audio files (.blob) is to open your new virtual instrument plug-in in your D.A.W of choice. You will be automatically prompted and guided on how to re-connect the missing files. The new location will also be saved internally, so next time the instrument will know exactly where to look.

# APPENDIX – CREDITS

CROW HILL | MARSHAL BRASS

**Murmurations** wouldn't be possible if it wasn't for the efforts of these amazing, talented and generous individuals.

Engineer: ..... David Donaldson  
Contractor: ..... Kobus Frick

Players:

MARK ADDISON – FLUGEL HORN  
PETER MOORE – EUPHONIUM  
TOM BERRY – EUPHONIUM  
SIMON JOHNSON – EUPHONIUM

Producer & Development: ..... Calum Minuti-Goold  
Tech Stack: ..... Stephen Tallamy  
Editing: ..... Kieran Greig  
Video Assets: ..... Robbie Crawford  
Marketing Design & User Manual:....Christian Henson

All of us at Crow Hill would like to offer our sincerest thanks to all of the musicians who took part. Everyone at Clockwork Studios. The undying support of our family and friends getting this across the line.

But most of all, to you for buying it. Without you we wouldn't get to play with such a wonderful train set.

# APPENDIX - EULA

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